X 796 536 [781] And before she died, she danced. The old men beat the drums for her; the singers sang for her—they intoned her song. And when she danced, she wept much, and she sighed; she felt anguish.[4] For time was but short; the span was but brief before she would suffer, when she would reach her end on earth.

Auh in ximmo mjquj mjtotinia, qujtlatzotzonjlinia in vevetque, in cuicanjme, qujcujcatia, quevilia in jcujc. Auh in jquac mjtotinia, vel mochoqujlinia, yoan elcicivia, mociappoa: ichica ca ça achitonca, ça ixquich cuvitl y, ça ixquich cavitontli y, inic ontlacotia, in ic campolon tlalticpactli.

X 796 And when the sun was past its zenith, they then took her up to the top of the temple. All the impersonators of the demons went, laying hold of and accompanying her, proceeding in rows. Yet another, the impersonator [of Ilama tecutli], went leading the people—one whom verily they thought a god[dess] on earth, who was only a man whom they [so] adorned.

Auh in jquac ômotzcalo tonatiuh: njmâ ic ic qujtlecavia in tescalticpac, qujxitaqujtivi, qujtocativi in jxquichtin im jxiptlaoâ diablome compantitivi, teiacâtiuh in oc ceppa ixiptla, in vel-qujmotzcutia tlaltícpac, çan tlacatl in qujchichioaia.

And when they reached [the summit], they cut open her breast. And when she was slain, then they severed her head. And her head they gave to him who led. He took it in his right hand, going off with it, going dancing, marking the dance rhythm with the head. He went before them, leading all the likenesses and vicâs of the devils. They circled the temple; then they descended, in the same way [as they had come up], ranged in rows, and going in lines. And when they reached the ground, thereupon they dispersed and went to their houses, to their tribal temples, where [the gods' raiment] was guarded.

Auh in oconaxiâque, njmâ ic conelteqvj: auh in ômomjquili, njmâ ic qujoalquechcotona: auh in jxcontecô, qujoalmaca in teiacantiuh, itlan conana imsiuhcampa in qujxitaqujtiuh, mjtotiiuh ic ontlaiiauhtiuh in tlôtecomatl, imjxpan icatiuh, qujniacantiuh in jxquichtin imjxiptlacan, in impatilloan Diablome, qujoaliacalaa in teucalli, njman ic oalteme, çâ no ivi, motecpantivitze, cenpantitivitze: auh in oc cemoco tlalchi, njmâ ic ic vivi, moemoiaca, vmpa vivi in inchachan, in incacalpulco, in vmpa pipiolo.

And the vicar, the likpuen, of Ilama tecutli, he thus danced: he stepped back, kicking his heels up behind him. And then he went off supporting himself upon his staff, a cane.

auh in teixiptla, in jxjptla Ilama tecutli: inic mjtotiaia tzitzintlaça, itzintlampa in conjaua icxi: yoan ic motlatlaquechiiiuh inpil, tlatl:

[293] Its head, its upper end, was divided off into three [points], like a three-pronged harpoon. It was called his thorny staff. And when he thus danced, one said: "Ilama tecutli backeth away." And they put upon him a mask looking in two directions. It had huge lips and large eyes. And upon his head[-mask] a array of little banners, arranged in rows. They seemed like a wreath of flowers upon his head.

in jiacac, in jquac, ezcan in mazalxic, iuhqujn mjuacachalli: motecuiotia, yiotlavitzil, auh in juh mjtotinia y, mjtos, motzinoca in Ilama tecutli: yoâ xaiacatl cômaquja, occampa tlachia, tezcazacaltic, tenxixacalpul, yoan iztotolinpol, auh in jcpac pantotonti terpantoc, vipantoc: iuhqujn icpacuchiuh muchioa:

[417] And when this [took place], it was said: "His grain bin burneth." His granary was fashioned[5] of pine branches joined together, like a framework.[6] Then they wrapped paper about it; they caulked it with paper. They placed it upon the eagle vessel.

yoan in jquac y, no motenetza icuezcô tlatla: in jcuezcoa quichichioaia ocuquavitl in qujnenepoaoia, iuhqujn colotli, ic qujtlalilia camaquimjlonia, camapepechoa, vncan quipaxtia in quauhxicalco:

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tornada por remedio, porque la pusieron para que no sea dicha plumosa). A ingerirlas en unas palomeras, y de allas produzcan, otras plumas grandes de águila."

4. Torquemada (op. cit., p. 294) writes, however, that "a esta bárgen le era permitido llorar, y entristecerse mucho (como arriba en otras, que mueren antes Dios) y así se entristecia, suspirando, y llorando, con la memoria de la muerte, que le presentaba, y cerca especialmente."

5. Chimalpain uses the numbered in two ways. We have been guided largely by the context.

6. In the next chapter (fourth) Sahagún states that "hacian la cuenta del dios de fuego de arquilon, y poian ciento, como una carga, que ellos llaman cuhtli, que quiere decir cientos o cuentas."